

# The Classical Weekly

Published weekly, on Mondays, except in weeks in which there is a legal or a School holiday, from October 1 to May 31, at  
Barnard College, New York City. Subscription price \$2.00 per volume.

Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of  
March 3, 1879.

Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized on  
June 28, 1918.

VOL. XIII, No. 28

MONDAY, MAY 24, 1920

WHOLE No. 369

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## MARGINALIA FROM VERGIL

In an article by Professor Knapp, on The Teaching of Vergil in Secondary Schools, THE CLASSICAL WEEKLY 11.1-5, 9-13, the attention of teachers is called not only to the possibility, but also to the advisability, of doing original and independent study in Vergil<sup>1</sup>. Under the inspiration of this discussion, the writer has collected a few notes, references, comments, and observations from the margins and interleavings of his own copy of Vergil. Unless otherwise specified, references are to passages in the Aeneid.

The awfulness of the omen of the wooden horse, *quater ipso in limine substitit* (2.242), is not appreciated by students. Stopping is as near as a rigid object can come to stumbling; no matter where it occurred, stumbling was an omen to be heeded<sup>2</sup>.

When the Roman army was engaging in thanksgiving because of the capture of Veii, Camillus slipped and fell. To this misfortune were attributed the fate of Camillus himself and the destruction of Rome by the Gauls<sup>3</sup>. Just prior to the battle of Lake Trasimenus, the horse of Gaius Flaminius slipped and the rider fell over his head. The consul disregarded this omen as well as that of the standards which could not be torn from the ground. After the engagement, the body of Flaminius lay headless upon the battlefield; fifteen thousand Romans had been killed, six thousand captured, and twenty thousand put to flight<sup>4</sup>.

In our Vergil sentence *quater* is placed first not merely for metrical reasons. The portent was made still more awful by the place where the horse stumbled, *ipso in limine*.

Protesilaus, departing for Troy, stumbled over his father's threshold (Ovid, Her. 13.85). He was the first Greek to fall a victim to Trojan weapons. When Tiberius Gracchus was leaving his home to go to the voting-place, he stumped his foot so hard that a nail was torn<sup>5</sup>. Before the day was over, he was a corpse in the Tiber.

A person stumbling over a threshold should return: *ter pedis offensi signo est revocata <Myrrha>, ter omen funereus bubo letali carmine fecit* (Ovid, Met. 10.452-453). Ovid, setting out into exile, intentionally stumbled three times that he might have to retrace his

steps (Trist. 1.3.55). One should, in fact, return home if he stumbles when abroad (Augustinus, Doct. Christ. 2.20.31).

So dreadful was the portent of stumbling that to prevent the possibility of it the bride was at times lifted over the threshold of her husband's home (Catullus, 61.159-160). If she entered without being carried, she was extremely careful: *Sensim super attolle limen pedes, nova nupta* (Plautus, Cas. 815)<sup>6</sup>.

Behind this superstition is "the idea that spirits haunt the vicinity of the house-door"<sup>7</sup>. This is shown by the fact that

beneath the threshold, or on the door, were placed prophylactic substances to protect the house from evil spirits, and that the threshold, or the vicinity of the door, was the place for performing all sorts of magic rites, which are, in the last analysis, generally concerned with the spirits of the dead.

Needless to say, the order of words should be preserved in translation: 'four times right on the threshold did it stop'.

Our editors make many valuable suggestions as aids to translation, but they seldom comment on the necessity of retaining a suspended structure. The finest illustration of this device in Aeneid 1-6 is to be found in 2.203-204:

Laocoon, ductus Neptuno sorte sacerdos  
sollemnis taurum ingentem mactabat ad aras.  
Ecce autem gemini a Tenedo tranquilla per alta—  
horresco referens—immensis orbibus angues  
incumbunt pelago, pariterque ad litora tendunt.

In the first two lines there are nine spondees and but three dactyls. The verses are stately and calm. Laocoon is peacefully sacrificing a bull. The rhythm catches some of the formality of the occasion. Then the quiet scene is rudely interrupted and the meter quickens. *Ecce* with the deictic *-ce* directs the attention elsewhere and the adversative *autem* portends a change. *Gemini* indicates a two-fold source of danger, but does not divulge whether it is from man or beast. Before we are permitted to know the worst, we learn the direction from which the beings come, *a Tenedo*, the element through which they are approaching, *tranquilla per alta*, and, after an interruption, *horresco referens*, the character of their bodies, *immensibus*

<sup>1</sup>On such study see also Professor W. B. McDaniel's editorial, Self-Instruction, THE CLASSICAL WEEKLY 11.81-84.

<sup>2</sup>See Cicero, Div. 2.84; Pliny, N. H. 2.24.

<sup>3</sup>Livy 5.21.16; Valerius Maximus 1.5.2.

<sup>4</sup>Valerius Maximus 1.6.6. See also Plutarch, Fab. Max. 3; Livy 22.3.11-12.

<sup>5</sup>Plutarch, Tib. Gracch. 17.3; Valerius Maximus 1.4.2.

<sup>6</sup>Many additional references may be found in M. B. Ogle, The House-Door in Greek and Roman Religion and Folk-Lore, American Journal of Philology 32.251-271. See also Samter, Geburt, Hochzeit und Tod, 136-144, and Wordsworth, Fragments and Specimens of Early Latin, 393-394.

<sup>7</sup>Ogle, 254.

*orbibus*. Finally the curtain is raised and we see the objects of Aeneas's terror, *angues*.

Any translation that fails to take account of the suspended structure falls far short of the ideal of translation, that of arousing in the auditor the same feelings that were aroused in the Roman. I would translate thus: 'Yet look! together <*gemini*> from Tenedus o'er the peaceful deep—I shudder on recalling it—in immense coils serpents are breasting the sea and side by side shoreward are wending their way'.

In 5.151-152 Vergil refrains as long as possible from satisfying the reader's anxiety to know which of the four contestants in the boat-race has gotten away in the lead:

effugit ante alios primisque elabatur undis  
turbam inter fremitumque Gyas.

Compare also, from the description of Aeneas's last moments in Troy, subito cum creber ad auris visus adesse pedum sonitus (2.731-732), 'when suddenly to my ears there seemed to be present the steady tramp, tramp of feet'<sup>8</sup>. Vergil would doubtless have approved Coleridge's statement that poetry consists of the best words in the best order.

Vergilian editors generally translate *nec non* by 'moreover', 'furthermore', 'likewise', or state that the negatives cancel each other. These translations fail to catch a note that is always present. The second negative is best translated by 'fail', 'neglect', 'miss', while the main verb is rendered by an infinitive or a participle. A few illustrations are worth quoting. First take 1.707-708:

Nec non et Tyrii per limina laeta frequentes  
convenere toris iussi discumbere pictis.

The Tyrians 'did not fail to come'. 'Furthermore' would mean simply that there were guests in addition to Aeneas and the Trojans, an idea already denoted by *et*, and would disregard the eagerness of the Tyrians to share in the festivities.

In 6.595-597 we have:

Nec non et Tityon, Terrae omniparentis alumnus,  
cernere erat, per tota novem cui iugera corpus  
porrigitur. . . .

It was 'not possible to miss seeing (to overlook) Tityos'. The usual translation simply puts Tityos on a plane with the other creatures in Hades, whereas Vergil is hinting at his great size before he mentions the nine acres.

Take next Aen. 6.183-184:

Nec non Aeneas opera inter talia primus  
hortatur socios pariterque accingitur armis.

Aeneas, in spite of startling experiences, 'does not neglect to encourage his companions'. The translation should not make a commonplace of the event, disregarding the solicitude of the leader for his followers.

The Gildersleeve-Lodge Grammar (449.3) states that "*nec non* is not simply equivalent to *et*, and; *nec* belongs to the sentence. *non* to the particular *word*".

<sup>8</sup>The same device may be employed to get a ridiculous effect: 'He strode along having under his feet—chilblains' (Aristotle, *Rhet.* 3.2.6 = 1412 A).

In the following line we are told at times to construe *vix* with *supersunt*: *Vix septem convolsae undis Euroque supersunt* (1.385). That it may go with the numeral, as some editors suggest, is shown by Horace, *Carm.* 1.37.12-13: *sed minuit furorem vix una sospes navis ab ignibus*.

In Aeneid 4 Vergil describes Aeneas's preparations for departure from Carthage. Queen Dido, though unaware of them, had some sort of intuition, *omnia tula timens* (298). These words are generally translated, 'fearing all things though safe'. They are far more effectively rendered, 'fearing entire safety'. Dido was used to having her happiness interrupted, so that it is not strange that she feared entire safety. The idea is immortally expressed by Shakespeare in *Macbeth*: "Security is mortal's chiefest enemy". The Vergilian passage suggests Ovid, *Met.* 7.47, *Quid tuta times?* Compare also Lucretius 2.558-559: *neve ullo tempore credant subdola cum ridet placidi pellicia ponti*.

The Vergilian line is a good instance of *παρά προσδοκίαν*. Another aspect of the same figure is seen in *ruit Oceano nox, involvens umbra magna terramque polumque Myrmidonumque dolos* (2.250-252). A similar surprise for the reader, but with comic effect, is to be found in Pope<sup>9</sup>:

Where thou, great Anna, whom three realms obey  
Dost sometimes counsel take and sometimes tea<sup>10</sup>.

In translating *laetus*, which seems to have meant originally 'fat', 'rich'<sup>11</sup>, it is better to err on the side of picturesqueness. Our annotated editions are almost unanimous in disregarding the possibility of metaphorical usage in this word, which is one of Vergil's favorite epithets.

It never occurred to Cicero that the rural use of *laetus* was anything but metaphorical: *nam gemmare vitis<sup>12</sup>, luxuriam esse in herbis<sup>13</sup>, laetas segetes etiam rustici dicunt*, he says in *De Oratore* 3.155. He gives us the same information elsewhere (*Or.* 81). The reader of the *Georgics* will have no doubt that Vergil introduced this word into the Aeneid as a stock farm metaphor (compare Hesiod, *Works and Days*, 775). He begins the *Georgics* with *Quid faciat laetas segetes?* Compare *quo segetes gauderent frugibus* (*Ecl.* 9.48). In the *Georgics* one meets the adjective *laetus* at every turn. 'Happy' are *fruges* (1.69), *legumen* (1.74), *ager* (1.112), *sata* (1.325), *litora* (2.112), *armenta* (2.144), *humus* (2.184), *vites* (2.221), *tellus* (2.252), *gramen* (2.525), *palmes* (2.363-364), *flumina* (3.310), *pabula* (3.385), *herbae* (3.494).

Many suggested translations for *laetus* sound rather flat for a language which can say: "Let the field be

<sup>9</sup>Rape of the Lock, Canto 3, 7-8.

<sup>10</sup>The following illustration is 'home-made': 'He bolted the door and his dinner'.

<sup>11</sup>Walde gives 'fett', 'uppig', 'fruchtbar', 'freudig', 'fröhlich', 'heiter' as the meanings.

<sup>12</sup>So Cicero did not know that 'bud' is the literal meaning of *gemma* and that 'gem' is the transferred signification. Quintilian was of the same impression as Cicero: *necessitate rustici gemmam in vitibus <dicunt>, quid enim dicerent aliud?*

<sup>13</sup>Compare *luxuriam segetum tenera depascit in herba* (Vergil, *Georg.* 1.112).



joyful and all that is therein: then shall all the trees of the wood rejoice" (Ps. 76.12); "The valleys also are covered over with corn; they shout for joy, they also sing" (Ps. 65.13).

Vergil follows a traditional Greek method of indicating fear when he speaks of the hair as standing on end: *steteruntque comae* (2.774); *arrectaeque horrore comae* (4.280)<sup>13</sup>. The convention began in Homer and continued through the Greek tragedians: see *Iliad* 24.359; Aeschylus, Sept. 564, Cho. 32; Sophocles, O. C. 1624-1625; Euripides, Hel. 632. On a cylix by Brygus, the youthful Astyanax, who is being hurled by Neoptolemus against the aged Priam, is represented with his hair standing on end<sup>14</sup>.

Parallels may readily be found in English:

Then a spirit passed before me; the hair of my flesh stood up<sup>15</sup>.

Comb down his hair: look, look, it stands upright<sup>16</sup>.

I could a tale unfold whose slightest word  
Would . . . make.

Thy knotted and combined locks to part,  
And each particular hair to stand on end,  
Like quills upon the porcupine<sup>17</sup>.

I am the Thane of Cawdor.

If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair?<sup>18</sup>

The locks that were wont her brow to shade  
Stood up erectly from her head<sup>19</sup>.

Darwin was in doubt about erection of the hair. He writes as follows<sup>20</sup>:

As I did not feel sure whether writers of fiction might not have applied to man what they often observed in animals, I begged information from Dr. Crichton Browne with respect to the insane. He states in answer that he has repeatedly seen their hair erected under the influence of sudden and extreme terror<sup>21</sup>.

In 3.513-514 there occur the following lines:  
*Haud segnis strato surgit Palinurus et omnis  
explorat ventos atque auribus aera captat.*

These lines are explained in THE CLASSICAL WEEKLY 10.24 as a method used by seafaring men to determine the direction of the wind. In Captains Courageous there is a striking confirmatory passage that will appeal to youthful readers of Kipling:

He <Dan, the captain's son> could steer in anything short of half a gale from the feel of the wind on his face, humoring the We're Here just when she needed it<sup>22</sup>.

<sup>13</sup>Compare also *erectus horret crinis* (Seneca, Herc. Oet. 707); *pingui madidus crinis amomo inter subitos stetit horrores* (Seneca, Thy. 948-949); *steteruntque trementes ceu visu aqualore comae* (Statius, Theb. 11.674-675; some MSS. read *genae* instead of *comae*); *vertice canities rigidis stetit hirta capillis* (Ovid, Met. 10.425).

<sup>14</sup>See Fowler and Wheeler, Greek Archaeology, 498; Furtwängler-Reichhold, Griechische Vasenmalerei 1, Plate 25.

<sup>15</sup>Job 4.15.

<sup>16</sup>King Henry VI, Part 2, Act 3, Scene 3.

<sup>17</sup>Hamlet, Act 1, Scene 5.

<sup>18</sup>Macbeth, Act 1, scene 3.

<sup>19</sup>Scott, Marmion 2.585-586.

<sup>20</sup>C. Darwin, The Expressions of the Emotions in Man and Animals (Appleton), 294-295.

<sup>21</sup>It may be noted that the muscles whose involuntary contraction causes the feeling that the hair is standing up are called *arrectores pili*.

<sup>22</sup>Page 154 of the edition published by The Century Company for The Review of Reviews Company.

As a person stands on the shore of the sea, the water seems to rise in the distance before him; we speak of the 'high seas'. Compare Bis denis Phrygium *conscendi* navibus aequor (1.381). On this line Messrs. Fairclough and Brown cite Tennyson (Choric Song):

Is there any peace  
In ever climbing up the climbing wave?

In describing the approach toward land of Dido and her followers, Vergil says (1.365), *Devenere locos*. . . .

In connection with the account of the departure from Troy of Aeneas (2.707 ff.) bearing his father on his shoulder, one can pertinently quote the pun in Suetonius's Nero (39.2):

Quis negat Aeneae magna de stirpe Neronem?  
Sustulit ille patrem, sustulit hic matrem

Those having available the coin showing Aeneas carrying his father on his left shoulder and the Palladium in his right hand should not fail to show it at this point in the story<sup>23</sup>. One of the writer's observant students noted that according to Aeneas's own story he did not touch the sacra, 'the holies of holies' (2.717-720):

Tu, genitor, cape sacra manu patriosque Penatis;  
me bello e tanto digressum et caede recenti  
attractare nefas, donec me flumine vivo  
abluero.

In 1.301, we have the expression *remigio alarum*, to describe the flight of Mercury. In 6.19 Daedalus consecrates his *remigium alarum*. Ovid, Met. 8.228, thus describes the predicament of Icarus after his wings had melted off: *remigioque carens non ullas percipit auras*. Compare *alarum* . . . *remis* (Ovid, Met. 5.558); *remigi* . . . *pennarum* (Lucretius 6.743). The metaphor is undoubtedly an heirloom from Greek literature: see Aeschylus, Ag. 52; Euripides, Iph. T. 289; Lucian, Tim. 40<sup>24</sup>.

It is a rather striking coincidence that we too use nautical terms in connection with flying. We speak of aerial navigation. The flying-machine is called an airship; it has a propeller. In the slang glossary of the Great War, a flying-officer who was promoted was said to have 'shipped another stripe'.

Satan "steers his flight Aloft, incumbent on the dusky air" (Milton, P. L. 1.225-226), and God sees him "coasting the wall of Heaven" (P. L. 3.71). Raphael "Sails between worlds and worlds" (P. L. 5.268).

Vergil naturally strove to enhance the beauty of his works by a careful selection of words. *Lyaeus* is one illustration of this, but the word seldom has associations for the student. *Lyaeus* (from *λύειν*, 'to free'; compare *Liber*) was the wine-god who freed from care. Euripides (Cycl. 522) represents Bacchus as 'greatest source of delight to mortals'. Compare

Wine that maketh glad the heart of man<sup>25</sup>.

Give strong drink unto him that is ready to perish,  
and wine unto those that be of heavy hearts.

<sup>23</sup>The coin is illustrated in Coins of the Roman Republic in the British Museum, 3. Plate cx, No. 20.

<sup>24</sup>In Odyssey 14.351 the hero 'oars' with his hands in swimming.

<sup>25</sup>Psalms 104.15.

Let him drink and forget his poverty, and remember his misery no more<sup>26</sup>.

Good faith, this same young sober-blooded boy doth not love me; now a man cannot make him laugh; but that makes no marvel, he drinks no wine<sup>27</sup>.

A great difference in feeling is produced by slight changes in syntax. *Ne* and an imperative very commonly replace *noli* with the infinitive, but *absiste* and *parce* may also be used as a poetic *noli*: Nullae hic insidiae tales—absiste moveri (6.399); absiste precando viribus indubitare tuis (8.403-404); parce pias scelerare manus (3.42). A striking instance of *parce* coordinated with a negative imperative is to be found in Ovid, Trist. 3.3.51: parce tamen lacerare genas, nec scinde capillos<sup>28</sup>.

*Cum* is often used as an alternative for *et*: pedem cum voce <= et vocem > repressit (2.378); caelo palmas cum voce tetendit (2.688; compare 3.177); fessos ventus cum sole reliquit (3.568); hanc vocem extremam cum sanguine fundo (4.621).

*Comitatus* does duty for *cum*; ipse uno graditur comitatus Achate (1.312): see the editors there, e. g. Professor Knapp; Phrygiis comitata ministris (2.581). *Stipatus* is used in about the same way: an Tyriis omnique manu stipata meorum inferar (4.544-545).

With every recurrence of the word *pius* and *pietas* in Vergil, students increase the 'piety' of Aeneas. The wider aspect of the Latin words can be brought home to students by a quotation from W. D. Howells (A Modern Instance, Chapter 40):

He pulled off his black satin stock—the relic of ancient fashion which the piety of his daughter had kept in repair—and laid it on the table.

The cognomen *Pius* was bestowed upon Quintus Metellus because of his efforts to have his father recalled from exile.

The memory of difficulties surmounted is always pleasant: forsan et haec olim meminisse iuvabit (1.203). Compare Habet enim praeteriti doloris secreta recordatio delectationem (Cicero, Ad Fam. 5.12.4); quae fuit durum pati meminisse dulce est (Seneca, Herc. Fur. 656-657).

In 4.407, Vergil speaks of ants which *castigant* . . . *moras*. The noun means, of course, 'delays', but virtually equals *morantes*. Compare, "Bring in this admiration <= admired fellow > that we with thee May spend our wonder" (All's Well That Ends Well 2.1.91-92); "Every minute is expectancy of more arrival" (= arrivals, Othello 2.1.42). In Ovid, Tristia 1.3.24, *lacrimas* virtually = *lacrimantes*. *lacrimas* angulus omnis habet.

<sup>26</sup>Proverbs 31.6-7.

<sup>27</sup>King Henry IV, 4.3.79-81.

<sup>28</sup>Compare also *Parce*, *precor*, *nostram iam lacerare domum* (CIL. 6.7872); *Parce tuam, coniux, fletu quassare iuventam* (CIL. 6.12, 652).

For the elegy, which requires a light touch, the prosaic *noli* with the infinitive is generally eschewed; the more graceful *parce* is employed. See K. P. Smith, Tibullus, page 318.

There are still other ways of avoiding *noli* with the infinitive: compare e. g. *Quid sit futurum cras, fuge quaerere* (Horace, Carm. 1.9.23). *Mitte* and *omitte* are used in similar fashion.

Periods of time and measures of weight were of course standardized, yet to the various units of time and measure we often find applied such adjectives as *magnum*, *lotus*, and *parvus*. Seasons are not longer or shorter, nor are measures greater or smaller because of the presence of these modifiers. The usage is, however, very effective because of the emotional connotation of the words. On several occasions Vergil uses this idiom: Interea *magnum* sol circumvolvitur annum (3.284); triginta *magnum* volvendis mensibus orbis imperio explebit (1.269-270); Hic iam ter centum *lotos*<sup>29</sup> regnabitur annos (1.272); argenti *magnum* dat ferre talentum (5.248). In the next quotation, the adjective *perpetuum* adds nothing to the length of the *biennium*, but it shows how time dragged for the speaker: Biennium ibi *perpetuum* misera illum tuli (Terence, Hec. 87).

*Magnum talentum* may be compared to our expression 'a cool cold thousand'. At times a large sum may seem small: "bequeathed me by will but poor a thousand crowns" (As You Like It 1.1.). Compare also a 'paltry farthing'. For expressions of time we may compare "a little month" (Hamlet 1.2.47); "Swift to its close ebbs out life's little day" (Lyte, Eventide).

Apocryphal *perque pedes traiecit lora tumentis* (2.273). Professor Knapp remarks that "Vergil thought of Hector as dragged round Troy while still living; dead limbs do not swell from violence". It is worth quoting in this connection a confirmatory passage from Gilbert Murray, Rise of the Greek Epic, 118. In discussing the expurgation from the Iliad of references to barbarous practices he writes:

We know that the dead body of Hector was dragged by Achilles round the walls of Troy. That seems bad enough. It seemed so to the poet: and the repentance of Achilles is the main theme of the last two books of the *Iliad*. But a far worse story was really handed down by the tradition. There are fragments of the rude unexpurgated saga still extant, according to which Hector was alive when his enemy tied him to the chariot rail and proceeded to drag him to death. Sophocles, always archaic in such matters, explicitly follows this legend (*Ajax*, 1031). So does Euripides (*Androm.* 309). Even so late a writer as Vergil seems to adopt it. In fact, it may be said on the whole to dominate the tradition.

The dragging of the body of Hector three times around the walls of Troy (1.483) seems at first blush to have been a ruthless act on the part of Achilles. There were, however, some extenuating circumstances. A scholium on Iliad 22.397 says that it was a Thessalian custom to drag the body of a murderer around the grave of his victim and that Achilles was merely following an ancestral tradition in his treatment of Hector.

In common with other writers, Vergil likes to use the same word twice of different persons: compare e. g. illum *absens absentem* auditque videtque (4.83); me *famulo famulamque* Heleno transmisit habendam

<sup>29</sup>Servius explains *lotos* by *sine intermissione*.

<sup>30</sup>See Professor Fay's edition of the *Mostellaria*, note on 647.

(3.329); Te sequar et coniunx *exsulis exsul* erō (Ovid, *Trist.* 1.3.82); *Puerum* te vidi *puer*. At ego te video *maior maiorem* (Plautus, *Capt.* 630-631)<sup>21</sup>.

This type of figura etymologica is common in Greek: for examples see Aeschylus, *Prom.* 19, 192, 218; Sophocles, *Frag.* 695, Jebb; Euripides, *Bacch.* 470, 504, *Cycl.* 554.

*Via* . . . *invia*, 'pathless path', is a peculiar type of oxymoron in which the adjective contains the same root as the noun. Compare *numeri innumeri* (Plautus, *apud* Gellium 1.24.3); *innumero numero* (Lucretius 2.1054). Parallels may readily be found in Greek, e. g. in Aeschylus, *Prom.* 545, *Cho.* 44; Sophocles, *Ajax* 665. Compare, too, Swinburne's "fruitless fruit"<sup>22</sup>.

Vergil makes effective use of polysyndeton, e. g. in 4.682-683: *Exstincti te meque, soror, populumque patresque Sidonios urbemque tuam.*

A fine instance of the cumulative effect produced by this figure occurs in Exodus 8.3:

And the river shall bring forth frogs abundantly, which shall go up and come into thine house, and into thy bedchamber, and upon thy bed, and into the house of thy servants, and upon thy people, and into thine ovens, and into thy kneading-troughs.

The imposing word chiasmus and the quoting with such reverence of the heirloom of our text-books, 'fresh fields and pastures new', gives the student the idea that the arrangement is principally a classicism and that instances of it in English are curiosities. A few fresh examples may be cited from *Paradise Lost*: "Desperate revenge and battle dangerous" (2.107); "Faltering speech and visage incomposed" (2.989); "The debt immense of endless gratitude" (4.52); "to venture down and up to reascend" (3.19-20); "Thus with the year Seasons return: but not to me returns Day" (3.40-42); "shall be fulfil His malice and thy goodness bring to naught" (3.157-158).

The use of the present tense with certain expressions of time to denote an act beginning in the past and continuing up to and including the present is common in classical and modern languages. In Latin other expressions besides *iam*, *iam diu*, *iam pridem*, *menses*, *annos* may be so employed. A notable instance occurs in 6.791: *hic vir, hic est tibi quem promitti saepius audis*, 'This, this is the man whom you have so often been hearing promised to you'. The Latin idiom may be paralleled in Shakespeare, e. g. "How does your honour for this many a day?" (*Hamlet* 3.1.91); "Those dispositions that of late transform you from what you rightly are" (*King Lear* 1.4.242).

In describing the *aureus ramus*, Vergil says: *namque ipse volens facilisque sequetur, si te fata vocant* (6.146-147). It seems at first thought rather incon-

gruous to apply the word 'follow' to something which is to be plucked and carried away, yet we find the same use in *Iliad* 3.376.

In 2.121 we find indirect questions depending on a verbal noun: *tremor cui fata parent, quem poscat Apollo. Compare cogitatione quantum illa res utilitatis esset habitura* (Cicero, *Lael.* 27). Shakespeare uses the same construction: "jealousy what might befall your travel" (*T. N.* 3.3.8). Illustrations may be found also in Milton: "Thy fear . . . will save us trial what the least can do" (*P. L.* 4.854-855); "thy words . . . Argue thy inexperience what behooves" (*P. L.* 4.930-931).

Jussive subjunctives in the third person may be paralleled by fossilized subjunctives in English, e. g. "Hallowed be Thy name, Thy kingdom come", 'Heaven help us', 'Woe betide us', 'The devil take the hindmost'.

The following line is extremely convenient for illustrating the varying quantity of a syllable containing a short vowel followed by a mute plus *r* (2.663):

*Gnatum ante ora patris patrem qui obtruncat ad aras.*

As in Greek we find *σῶμα* and *δῆμας* used as practical equivalents of personal pronouns, so in Latin we see *caput* and *corpus* employed in the same way: *Stat casus renovare omnis omnemque reverti per Troiam et rursus caput <= me> obiectare periculis* (2.750-751); *testor utrumque caput (= et me et te: 4.357); corripio e stratis corpus* (3.176); *corripit e somno corpus* (4.572; compare *corripuit sese*, 6.472).

At times we find in the *Aeneid* the old forms *vinclum* and *periclum*. The ease with which anaptyctic or 'gliding' vowels develop may be illustrated in English, by e. g. *Bul(u)garian*, *burg(u)lar*, *el(u)m*, *fil(u)m*, *pru(i)ne*, *casual(i)ty*, *gym(i)nasium*, *pilg(e)rim*, *child(e)ren*, *rememb(e)rance*, *Hen(e)ry*, *hind(e)rance*, *ath(e)lete*, *umb(e)rella*. There is a story of a student who in describing Alexander's conquests told how he overran province after province, and finally broke out into *Bact(e)ria*.

In some texts we find *hiems* written *hiemps* with the inorganic *p*. The same phenomenon can be seen in *Thom(p)son*, *cham(b)re* (from *camera*), or in forms that the teacher hears all too frequently, *drown(d)ed*, *attack(t)ed*. *Plum(b)* is sometimes seen on papers.

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## REVIEW

*Beginning Latin: An Introduction, By Way of English, to the Latin Language.* By Perley Oakland Place. New York: American Book Company (1919). Pp. xviii + 398.

Professor Place has added another thoroughly good book to the number of available primers. The distinctive quality of *Beginning Latin* is perhaps the consistency with which the author has emphasized everywhere the relation of Latin to English. "The direct aim . . . is the learning of Latin by the help of English and of English by the help of Latin", he says in

<sup>21</sup>Compare also *praesens praesenti* (Plautus, *Most.* 1075); *flentem flens* (Ovid, *Trist.* 1.3.17); *vivo viva* (Ovid, *Trist.* 1.3.63); *scidit ore natos impio, sed nesciens, sed nescientes* (Seneca, *Thy.* 1067-1068).

<sup>22</sup>*Atalanta* in *Calydon*.

the Preface (iv). To attain the end proposed, various devices are used, new and old. Derivation Exercises occur constantly in the Lessons. In the Vocabularies related English words are printed beside the Latin words; there are several excellent discussions of the Latin element in English, of which three may be mentioned, The Form of Latin Words in English (§ 229), The Importance of Latin Words in English (§ 230), and Latin Words in Algebra and Biology (§ 301). Excellent explanations of grammatical principles as applied to English precede the introduction of 'rules' of Latin grammar. It should save much time and prevent confusion to have these explanations incorporated in the text-book.

The attempt is most laudably made to maintain a special Latin 'atmosphere' throughout the book. It is provided liberally with miniature articles on topics of Roman history and civilization, such as The Tiber (§ 54), Roman Arches (§ 177), The Bridges of Rome (§ 84), Walls of Rome (§ 106), The Roman Dress (§ 419), The Roman Religion (§ 482). Notably welcome is the explanation of the Calendar (§ 345). Reinforcing the effect of the articles, there is a wealth of illustrations, nearly all of them good, several even unusual in interest or charm, such as the picture on page 152, The Shepherd, from the tomb of Statilius Taurus. There are pages of Familiar Quotations from Latin, Latin Words and Phrases in Common Use, Latin Abbreviations in English, and at the head of each Chapter stands a Latin motto. All the literary and antiquarian material just mentioned is marked "Optional" and is not included in the Lessons. It is pretty certain the pupils will generally read the articles and derive benefit from them.

The Lessons themselves are grouped in sixty Chapters, subdivided into Sections. Each Section is designed to serve as one Lesson. Twelve of the sixty Chapters are Reviews, placed at equal intervals. 48 Chapters have 104 Sections among them. In addition, there are more than thirty Latin Selections, stories of varying length, totalling about seven hundred lines. Altogether, there is in the book material for from 130 to 150 lessons at least—104 Sections, 12 Reviews, and the Selections.

The material of these Lessons is handled usually with clearness and in an interesting fashion; it is also on the whole well chosen and well arranged. Typically good, to take a small instance, is the sensible presentation of the use of the Reflexive Pronouns (page 116). The chapter on The Formation of Latin Words will be useful.

On the other hand, there are a few things to regret in connection with choice of topics and the order in which they are introduced, as, for example, the early appearance of all three types of Yes-and-No Questions, in Chapter II, the omission of the Passive Periphrastic, Dative of Reference, and Indirect Subordinate Clauses, and the inclusion of the Subjective Genitive. In regard to method of presentation, also, the reviewer feels that several parts of the book are unsatisfactory; in some of these matters, however, there is a recognized divergence of opinion as to what is correct.

(1) Paradigms of nouns and verbs include translations of the several cases, moods, tenses, etc.

(2) The wording of the dative rule (page 25) may readily be misinterpreted: "In Latin, the relation to or for is expressed by the dative case". Further, in this place *sailor* is parsed as indirect object in the sentence "The farmer gives money to the sailor". Does not the most accurate English usage require that *sailor* be recognized as part of a prepositional phrase, not as an object?

(3) On page 44 there is a statement about the formation of the perfect indicative active of verbs of the first conjugation which is not strictly accurate, being too sweeping. It seems best that Beginners' books should not teach anything that later on in the course will be found to be false.

(4) In the treatment of result clauses, on page 255, the rule for the use of tenses is not worded in a fashion which will be likely to enlighten the pupil; and in a footnote the statement is made that after a past tense a clause of result *regularly* has the perfect subjunctive. New books continue to propagate this doctrine of tense usage; but certain facts are against it. In the whole of Caesar, *De Bello Gallico*, there are but 9 perfects following secondary tenses in result clauses, and 112 occurrences of the imperfect; and in all Cicero's *Orations* 403 imperfects were found by an investigator as against 61 perfects. The statistics are taken from Byrne, *The Syntax of High School Latin*, 20.

(5) The difficulty of managing *cum*-clauses is of course well known; it is not surmounted by Professor Place. The rules on page 308 lack definiteness, and a definition: what is "A temporal clause with *cum*, *when*, *while*"? If any clause in which *cum* means *when* or *while* is temporal, then the first statement made in § 509 is inaccurate.

Teachers who prefer that their classes shall escape as soon as possible from the narrow confines of a primer and shall begin at the earliest possible moment to read genuine Latin written by Romans may not find this book easy to use, for certain things that seem indispensable to success in reading ungraded Latin are placed late in the book. For example, the subjunctive is not begun until Chapter XLVI, in the last quarter of the book; the *Albative Absolute* does not appear until Chapter LII. These teachers might, however, find that the book would serve excellently as a *second* book, as a review and continuation after a primer of the briefer, less comprehensive type.

Finally, one may be permitted a doubt as to the cogency, for young minds, of the arguments for studying Latin which are advanced in the first paragraph of the Preface, Why American Boys and Girls Should Study Latin. It is a pity, too, that there is no intimation here, that Latin is of value *per se*, and not merely as a means of learning other subjects and of gaining certain moral and mental benefits. I am reminded of a quotation from an article by President Birge, of the University of Wisconsin, given in THE CLASSICAL WEEKLY 13.184; let Latin teachers but hold the faith of which President Birge speaks, and Latin classes, we may hope, will still without argument and formal reasons be quietly hopeful of good to be obtained.

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## THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

### Fourteenth Annual Meeting

The Fourteenth Annual Meeting of The Classical Association of the Atlantic States was held at The Johns Hopkins University, April 30 and May 1. The programme was carried out as printed in THE CLASSICAL WEEKLY 13.177, except that Dr. Harley found himself unable to be present, and his paper was withdrawn; Professor Louis E. Lord, Secretary-Treasurer of The Classical Association of the Middle West and South, who was present as Delegate from that Association, presented a paper entitled Two Imperial Poets. Professor Lord also, at the Annual Dinner, presented the greetings of his Association.



The attendance was satisfactory. Many members testified that the programme was one of high interest. The papers were well presented, and several called forth discussion. They will be published in *THE CLASSICAL WEEKLY*.

Several amendments to the Constitution were adopted. One of these abolishes the rebate to local Classical Associations; another adds the retiring President of the Association to the Executive Committee; another enacts into law the arrangements with respect to the Fall Meetings of the Association. For a fuller statement of the amendments see *THE CLASSICAL WEEKLY* 13.194. The remaining amendment there set forth was, on Professor Knapp's motion, laid on the table, "without prejudice to the amendment".

The Committee on Resolutions (Professor A. E. Gobble, of Albright College, Mr. W. A. Eckels, of Washington, and Dr. A. W. Howes, of Philadelphia) presented a report, which was enthusiastically adopted, expressing the thanks of the Association to The Johns Hopkins University for its hospitality, to President Goodnow, for his address of welcome, to The Johns Hopkins Club, to Professor D. M. Robinson, for the arrangements so effectively made and carried out for the comfort of the Association, to Dr. Mary E. Armstrong, for her work in caring for the comfort of the ladies, to the Baltimore Classical Club for its cooperation in making the meeting a success, to The Classical Association of the Middle West and South for sending a Delegate, to Professor Lord, as such Delegate, for his Greetings and his paper, to all those who presented papers at the meeting or took part in their discussion, to Professor and Mrs. Robinson for entertaining the Association at a Tea at their house, and finally to Dr. Gummere and Professor Knapp, the retiring President and the Secretary-Treasurer. The following officers were elected: President, Professor David Moore Robinson, The Johns Hopkins University; Secretary-Treasurer, Professor Charles Knapp; Vice-Presidents, Professor Willis P. Woodman, Hobart College, Geneva, New York, Professor Helen H. Tanzer, Hunter College, New York, Professor Arthur L. Wheeler, Bryn Mawr College, Professor Evan T. Sage, University of Pittsburgh, Mr. H. A. Norris, Friends Academy, Wilmington, Delaware, Dr. P. H. Edwards, City College, Baltimore, Miss Mildred Dean, Central High School, Washington, D. C. Professor Knapp was elected as Representative of the Association on the Council of the American Classical League.

The report of the Secretary-Treasurer, in summary, was as follows:

The balance on hand in the Treasury of the Association, current cash account, March 31, 1919, was \$78.21. The receipts during the year were as follows: dues, \$1322, interest, on funds in Emigrant Industrial Savings Bank, \$13.10, on Liberty Loan Bonds, \$19.01, from sale of the pamphlet, *Practical Value of Latin*, \$15.96, from sale of reprints of Professor Cooper's paper, \$8.75, from University of Chicago Press account, surplus, \$1.66, a total of \$1,380.48. The total amount in the fund was thus \$1,458.69. The expenditures were as follows: for Annual meeting, 1919, balance, \$54.75, for Annual Meeting, 1920, printing, \$29.58, to *THE CLASSICAL WEEKLY*, Vol. 13, \$31, Vol. 14, \$541, Vol. 15, \$91, interest, on funds in Emigrant Industrial Savings Bank, transferred to the Bank, \$13.10, clerical assistance, \$271.67, postage, \$81.49, printing, \$11.30, sup-

plies, \$5, rebates, \$69.50, to *THE CLASSICAL WEEKLY* for advertising in the special issue of March 1, \$15, travelling expenses (mostly in connection with the American Classical League), \$150.49, telephone and telegrams, \$1.85, a total of \$1,365.73. The balance in the current cash account, on April 22, 1920, was \$92.96.

Besides, the Association has \$401.73 in the Savings Bank, and \$300 invested in Liberty Loan Bonds. Its total assets are thus \$794.69.

On March 31, 1919 the balance to the credit of *THE CLASSICAL WEEKLY*, current cash account, was \$183.48. The receipts during the year, from all sources, were \$2,742.24. The total in the funds was thus \$2,925.72. The expenditures of all sorts were \$2,726.85. The balance in the current cash account, on April 22, 1920, was thus \$198.87. To this must be added the sum of \$610.61 in the Savings Bank, and the sum of \$500 invested in Liberty Loan Bonds. The total assets of *THE CLASSICAL WEEKLY* are thus \$1,309.48.

During the year the sum of \$299.65 was sent to The University of Chicago Press, to cover 155 subscriptions to Volume 15 of *The Classical Journal*, and 64 subscriptions to Volume 15 of *Classical Philology*.

The number of members reported to the Association at its Annual Meeting in 1919 was 582. Since that time 31 members have paid dues for 1918-1919, so that the total membership for 1918-1919 was thus 613. On April 22, 1920, 637 members had paid dues for the year 1919-1920. The present report therefore shows 56 members more than the report of a year ago, and 24 members more than the final membership for 1918-1919.

The report of a year ago showed that 542 persons had paid subscriptions to *THE CLASSICAL WEEKLY*. Since that time 23 persons have paid subscriptions for Volume 12, which expired on May 31, 1919 (total for this volume 565). Up to April 22, 1920, 545 persons had paid subscriptions to Volume 13, which will expire on May 31 next.

The figures for subscription to *The Classical Journal* and *Classical Philology* for the past six years are as follows: on account of *The Classical Journal*, 147, 143, 162, 161, 126, and 155; on account of *Classical Philology*, 62, 63, 67, 67, 57, and 64.

The total cost of the pamphlet, *The Practical Value of Latin*, printing (15,000 copies and postage, to April 22, 1920), was \$283.91; the amount received from sales of the pamphlet was \$326.86. There was thus an apparent profit of \$42.95. From this must be deducted, however, (unknown) postage costs, in mailing copies to purchasers, that were not kept separately until three years ago. The cost of 5,000 copies of Professor Cooper's paper was \$30.77. The sum received from sales, to April 22, 1920, was \$57.65. The apparent profit was thus \$26.88. Over against this lie unknown postage costs; they have not at any time been kept separately.

C. K.

#### THE AMERICAN CLASSICAL LEAGUE

The Annual Meeting of the American Classical League will be held on Wednesday and Thursday, June 23-24. At this writing, I do not know the place, but I venture the guess that the meeting will be held at the Hughes High School. Those interested can secure detailed information, later, from Professor A. P. West, Princeton, New Jersey.

C. K.

# CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

- Asiatic Review**—April, *Egyptological Notes*, W. R. Dawson [a précis of the historical value of the Greek papyri]; G. T. Rivoira, *Moslem Architecture: Its Origins and Development* (T. W. Arnold) [Rivoira, flatly contradicting Professor Strzygowski and others, contends that in the art of building Rome was the teacher both of Oriental Christianity and of Islam].
- Athenaeum**—Feb. 13, *Ancient British Earthworks and Trenches in Epping Forest*, W. C. Reedy [on English earthworks of the Roman period near London].—Feb. 20, *New Rome* = (C. Diehl, *Histoire de l'Empire Byzantin*) [described as lucid, concise; superior to any similar work in English in recounting the principal phases of the history of Christian Constantinople].—Feb. 27, *From the Greek Anthology*, R. A. Furness [poetical versions of *Pal. Anth.* 7.280, 9.333; and *Planudean Anth.* (Didot) 231].—March 19, G. T. Rivoira, *Moslem Architecture: Its Origins and Development* (E. M. F.) [the reviewer declares that Rivoira, when in doubt as to the origin of an architectural feature, finds it at Rome].—March 26, *From the Palatine Anthology*, R. A. Furness [poetical renderings of *Pal. Anth.* 10.28, 9.289].—April 2, *An Ancient Ballet-Master*, J. T. Sheppard = (G. Vurtheim, *Stesichoros' Fragmente und Biographie*).
- American Oxonian**—April 20, *The Greek Question*, F. J. Wylie [recapitulation of the arguments for and against compulsory Greek at Oxford].
- Biblical World**—March, (J. H. Moulton, *A Grammar of New Testament Greek*, Vol. 2, Part 1) [Moulton maintains that Jesus and his disciples were thoroughly familiar with the Greek language].
- Contemporary Review**—Feb., *The First Reform in Education*, J. H. Simpson [suggestions for improving the teaching of Latin and Greek].
- Forum**—Feb., *Aphrodite*, J. C. Miller [poem; modern in tone].
- Illustrated London News**—Feb. 28, *Arch of Constantine* [a photograph of the arch with explanation that the photograph previously published showing the arch covered with loan posters was "faked"].—March 13, *Miss Sybil Thorndike as Medea* [photograph of Miss Thorndike in the title rôle, with note on a London production of the *Medea*, in Murray's translation]; *A Mystery of Early Rome*, R. Lanciani [illustrated article on a secret lodge for occult worship discovered in 1917, under the railway embankment just outside the *Porta Maggiore*].
- Manchester Guardian (Weekly Edition)**—March 5, *The End of Compulsory Greek* [comment on the abolition of compulsory Greek at Oxford].
- Mercury (London)**—March, *The Modern Hippolytus*, K. Rushby [poem]; *Society of Antiquaries* [note on the discovery at Cyprus of stone statues with many of the painted surfaces in a state of brilliant preservation; the statues range in date from the seventh century B. C. to Greco-Roman times]; *Royal Numismatic Society* [summary of a lecture on *The Coinages of Augustus*, delivered by E. A. Sydenham].
- Nation (London)**—March 27, *More Translations* [short reviews of several volumes of the Loeb Classical Library].
- Nation (New York)**—March 20, J. C. Hopkin, *A Handbook of Attic Red-Figured Vases*, Vol. 2; Mary A. B. Herford, *A Handbook of Greek Vase Painting* (Gisela M. A. Richter).
- New Statesman**—April 3, (W. W. Fowler, *Roman Essays and Interpretations*) [the volume contains briefer comments and casual papers of Dr. Fowler].
- Outlook**—April 14, *The American Academy in Rome* [illustrated].
- The Review**—April 10, *The Tragedy of Pygmalion*, Raphael Demos [humorous comment on the tale of *Pygmalion and Galatea*].—April 17, *Medea at the Garrick*, O. W. Firkins [Mr. Firkins finds the *Medea* a foolish and revolting play].
- Revue des Deux Mondes**—March, *L'Armée d'Occupation de l'Égypte sous la Domination Romaine*, René Cagnat; *Un Nouvel Essai sur Virgile*, A. Beaumier = (A. Bellesort, *Virgile*).
- Spectator**—Feb. 21, *The "Golden Measure" and Greek Art* [note on a new theory of Greek proportions propounded by J. Hambidge].—Feb. 28, *Classics for the Amateur* [comment on thirteen authors in the Loeb Classical Library].—March 13, *Greece in India* = (G. R. Banerjee, *Hellenism in Ancient India*) [a useful summary of the discussions of British, French and German authorities, vitiated by extreme carelessness in details].—March 27, (J. Burnet, *The Greek Strain in English*) [note on a lecture which traced a passage in Shakespeare to its source in Greek ideas].
- Times (London) Educational Supplement**—Feb. 26, *Greek at Oxford* [leading article]; *Greek at Oxford* [letter from A. C. Headlam; good]; (T. L. Heath, *Euclid in Greek*) [highly praised].—Compulsory Greek [leading article raising the question whether or not the modern world has surpassed the Greek achievements in mental discipline, humanism, the love of scientific truth, political wisdom]; *Greek at Oxford* [discussion of compulsory Greek at Oxford]; (A. B. Poynton, *Flouci Graeci*) [a Greek chrestomathy].—March 11, *A Revival of Greek* [prophesies a revival of Greek in spite of the abolition of compulsory Greek at Oxford]; *The Future of Greek*, A. A. David [correspondence]; *Science or Classics* [article showing the need for a serious study of both].—March 18, *Greeks and Barbarians* [maintains that an intelligent judgment about Greek, not fanatical and ignorant worship, will cause us to enjoy the best Greek literature not less but more]; *The Future of Greek* [correspondence by W. H. D. Rouse, A. D. Godley, J. Penoyre, L. R. Strangeways, and "Sheffield"]; *The Future of Latin* [correspondence by "a schoolmaster"]; *Classics in Secondary Schools* [report of an address by A. A. David on more effective teaching of Greek and Latin in the Schools]; (J. Bywater, *Four Centuries of Greek Learning in England*).—March 25, *The Future of Greek* [correspondence on compulsory Greek].—April 1, *The Future of Greek*, H. R. James [correspondence on compulsory Greek].
- Times (London) Literary Supplement**—Jan. 15, (H. G. E. White, *Ausonius with an English Translation*) [good introduction; not generally inaccurate, but with a tendency to overwork certain words in translating and lacking a due sense of prose rhythm]; *Archaeological Researches in Italy* [report, by T. Ashby, on the last two and a half years; continued in the number for Jan. 22].—Feb. 5, (R. J. Cholmeley, *The Idylls of Theocritus*) [accurate and scholarly edition, but lacking in literary appreciation]; (H. de Vere Staecpoole, *Sappho*) [good poetical renderings, by a poet, however, who is evidently unaware of the existence of the papyrus fragments].—Feb. 12, (H. R. Hall, *The Ancient History of the Near East*) [the reviewer speaks it fair]; (A. Maurel, *A Month in Rome*) [pictures Rome "through rainbow mists of his own emotions"]; (P. C. Wilson, *Wagner's Dramas and Greek Tragedy*).—March 4, *Hellenism and the East* (G. N. Banerjee, *Hellenism in Ancient India*) ["It is impossible to say that it is a good book judged by the standards of scholarship in Europe and America"].—March 11, *Early Middlesex and Caesar*, W. R. Lethaby [short letter discussing Caesar's marches in Britain]; (A. T. Robertson, *A Grammar of the Greek New Testament*) ["This work is beyond cavil the most learned, the most exhaustive and the most up-to-date work on its subject"].—March 18, *Martial and the Epigram* [with comments on W. C. A. Ker, *Martial*, Vol. 1, Loeb Classical Library]; *Hellenism and the East*, W. R. Wallace [short note on the influence of Hellenistic art on the art of the Orient].—March 25, *A Modern Latin Epigram*, J. M. Wilson.—April 1, *A Scotch Poet and Humanist* [comment on an edition by L. M. Watt of Douglas's *Aeneid*, the earliest translation of the *Aeneid* in Britain].

W. S. M.

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Single copies, 10 cents. Extra numbers, 10 cents each, \$1.00 per dozen. Back Volumes, 1-12, \$1.50 each.

Printed by W. F. Humphrey, 300 Pulteney St., Geneva, N. Y.

## THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

Organized in November, 1906

Membership April 22, 1920, 637

Dues - - - - - \$2.00 per annum

(The year runs from May 1 to April 30)

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